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ABSTRACT

This course outline for the study of novels by representative writers of the eighteenth, nineteenth, and twentieth centuries emphasizes the various novelistic forms. Study objectives include: (1) explanation of how psychological elements motivate characteristics; (2) explanation of how sociological factors influence characters and situations; (3) discrimination between historical and nonhistorical elements; (4) classification of a novel according to one of the following forms: detective, sentimental, novel of manners, regional, picaresque, Gothic, epistolary, and autobiographical. The course rationale is that vicarious experiences will help the student to better understand himself. A list of numerous teaching strategies is supplemented by an extensive bibliography of teacher and student resources: textbooks, supplementary materials, reference materials, professional books, periodicals, and films. (Author/DI)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

LANGUAGE ARTS

The Novel

5114.56
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5116.56
5148.03

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DIVISION OF INSTRUCTION • 1971

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Language Arts,
English, World Literature

Written
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
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COURSE NUMBER

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COURSE TITLE: THE NOVEL

COURSE DESCRIPTION: A study of novels by representative writers of the 18th, 19th, and 20th century. Emphasis is on the various forms in which a novel may be written.

I. PERFORMANCE OBJECTIVES

A. Given an 18th, 19th, or 20th century novel, students will explain how psychological elements act as motivating forces for the characters.

B. Given an 18th, 19th, or 20th century novel, students will cite sociological factors which influence the characters and the situations they precipitate.

C. Given an 18th, 19th, or 20th century novel, students will discern the historical items from the nonhistorical ones.

D. Given an 18th, 19th, or 20th century novel, students will classify it according to one of the following additional forms: detective, sentimental, novel of manners, regional, picaresque, Gothic, espistolary, autobiographical.

II. COURSE CONTENT

A. Rationale

Life and each individual's unique interaction with it have always been of primary interest to those experiencing it. The degree of participation and the understanding of one's role in this experience differ with the individual.

Alexander Pope says in "Essay on Man" that "The proper study of mankind is man." Blaise Pascal in Thoughts expands this with his observations on man and the human condition: "What a chimera, then, is man! What a novelty, what a monster, what a chaos, what a subject of contradiction, what a prodigy! A judge of all things, feeble worm of the earth, depositary of the truth, cloaca of uncertainty and error, the glory and the shame of the universe!"

If mankind is all these things and more, then "Who am I?" and "Where and how do I fit into the universe?" are questions often asked. Primary experience provides many opportunities for observation, but the vicarious experience gained through reading permits participation in an increased number and range of life situations.

The characters, subjects, situations, and forms of the novel are as protean as the life experiences they represent; and students wishing to live as another for a time may do so with the result that such an encounter with or within another may reveal something of his own nature to him.

B. Range of subject matter

1. Psychological novels

   a. Psychological factors
   b. Novels concerning revolt
   c. Novels concerning adjustment
   d. Novels concerning awareness of life and self

2. Sociological novels

   a. Sociological factors
   b. Novels concerning the role of the family
   c. Novels concerning education
   d. Novels concerning group attitudes
   e. Novels concerning social relationships

3. Historical novels

4. Detective novels

5. Sentimental novels

6. The novel of manners

7. Regional novels

8. Picaresque novels

9. Epistolary novels

10. Autobiographical novels

III. TEACHING STRATEGIES

A. Given an 18th, 19th, or 20th century novel, students will explain how psychological elements act as motivating forces for the characters.

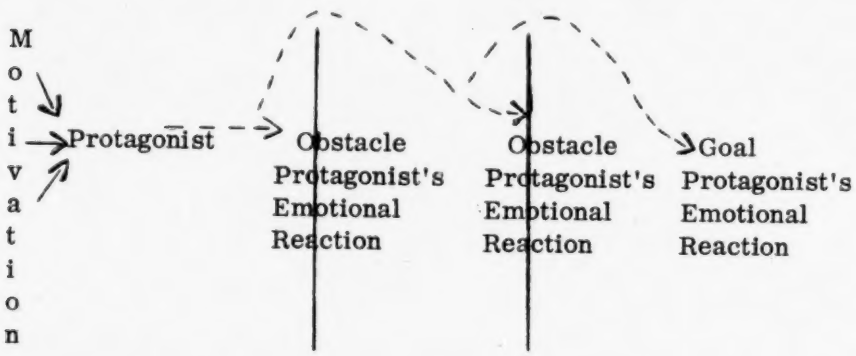
1. Have students read one or more nonfiction works dealing with psychology in order to acquire some understanding of the determiners of human behavior. A suggested list follows:

a. Combs, A. W. and D. Snygg. Individual Behavior.
b. Ruch, Floyd L. Psychology and Life.
c. Allport, G. W. Pattern and Growth in Personality.
d. Feleky, A. Feelings and Emotions.
e. Flavell, J. H. The Developmental Psychology of Jean Piaget.
f. Gagne, R. M. and E. Fleishman. Psychology and Human Performance.
g. Guilford, J. P. Personality.
h. Hull, C. L. A Behavior System.
i. _____. Principles of Behavior.
j. Jung, C. G. Psychological Types.
k. Kimble, G. A. and N. Garmezy. Principles of General Psychology.
l. Maier, N. R. F. Frustration: the Study of Behavior without a Goal.
m. Miller, D. R. and G. E. Swanson. Inner Conflict and Defense.
n. Mowrer, O. H. Learning Theory and Personality Dynamics.
o. Munn, N. L. The Evolution and Growth of Human Behavior.
p. Rogers, Carl. On Becoming a Person.

2. Discuss with students the effect heredity and environment have on an individual's total personality. Ask students to cite specific examples from life and/or from literature to support their point of view.

3. Discuss human drives, needs, and emotions. Have students identify specific examples of each and propose probable reactions should obstacles prevent an individual from realizing any one.

4. Have students work out a number of minisituations according to the following format:



These situations can become the basis of fictional prose narratives by developing each scene (comprised of the protagonist's attempts to reach his goal and an obstacle preventing it on two or more occasions). Suggest that students probe the consciousness and the subconsciousness of the character(s) involved to determine the motivations at work. Some students may wish to develop their narrative skeleton into a story.

5. Distribute to the class a list of psychological novels such as those suggested below and in the remainder of this section. Have them read one or more and prepare to share their reading with the class. They might present a first person review of events based on the point of view of one of the characters, or they might role-play a psychologist giving a review of each character's behavior and the probable cause for it.

   a. Johnson, James. The Autobiography of an Ex-Coloured Man.
   b. Hughes, Langston. Not without Laughter.
   c. Petry, Ann. The Street.
   d. Ellison, Ralph. Invisible Man.
   e. Baldwin, James. Go Tell It on the Mountain.

f. Williams, John. Sissie.
g. Himes, Chester. The Third Generation.
h. Mayfield, Julian. The Long Night.
i. Brooks, Gwendolyn. Maude Martha.
j. Barrett, William. Lilies of the Field.
k. Marshall, Catherine. Julie's Heritage.
l. DeLeeuw, Adele. The Barred Road.
m. Bonham, Frank. Durango Street.
n. Hentoff, Nat. Jazz Country.
o. Maugham, Somerset. Of Human Bondage.
p. Joyce, James. Portrait of an Artist as a Young Man.
q. _____. Ulysses.
r. Faulkner, William. Absalom! Absalom!
s. _____. Light in August.
t. _____. Sound and the Fury.
u. Hardy, Thomas. Far from the Madding Crowd.
v. _____. Mayor of Casterbridge.
w. _____. Tess of the d'Urbervilles.
x. Conrad, Joseph. The Secret Sharer. (Cf. state-adopted list.)
y. _____. Lord Jim.
z. James, Henry. Portrait of a Lady.
aa. _____. Turn of the Screw.
bb. Sterne, Laurence. Tristram Shandy.
cc. Woolf, Virginia. Beau Brummel.
dd. _____. Mrs. Dalloway.
ee. Butler, Samuel. The Way of All Flesh.
ff. Wolfe, Thomas. Look Homeward, Angel.
gg. Joyce, James. Dubliners.
hh. _____. Finnegans Wake.
ii. Faulkner, William. Three Famous Short Novels. (Spotted Horses, Old Man, The Bear) (Cf. state-adopted list for The Bear.)
jj. Bradbury, Ray. Dandelion Wine.
kk. Kingman, Lee. The Peter Pan Bag.
ll. Lee, Mildred. The Skating Rink.
mm. Dizenzo, Patricia. Phoebe.
nn. McCullers, Carson. The Member of the Wedding.
oo. Crane, Stephen. The Red Badge of Courage.
pp. Parks, Gordon. The Learning Tree.
qq. Platt, Kin. The Boy Who Could Make Himself Disappear.
rr. Richard, Adrienne. Pistol.

ss. Donovan, John. I'll Get There. It Better Be Worth the Trip.
tt. Eliot, George. Silas Marner. (Cf. state-adopted list.)
uu. Thackeray, William. Henry Esmond.
vv. Dickens, Charles. A Christmas Carol.
ww. _____. David Copperfield.
xx. Zindel, Paul. The Pigman.
yy. Miller, Warren. The Cool World.
zz. Feagles, Anita. Me, Cassie.
aaa. Wojciechowska, Maia. Tuned Out.
bbb. Knowles, John. A Separate Peace.
ccc. Kipling, Rudyard. Captains Courageous.
ddd. Tolstoy, Leo. Master and Man. (Cf. state-adopted list.)
eee. Goodrich, Norma L., ed. The Cid. (Cf. state-adopted list.)
fff. Boulle, Pierre. Face of a Hero. (Cf. state adopted list.)
ggg. Steinbeck, John. The Pearl. (Cf. state-adopted list.)
hhh. Wilder, Thornton. The Bridge of San Luis Rey. (Cf. state-adopted list.)

6. Suggest several areas of interest such as those below having psychological relevancy and have students select one in which to do concentrated reading. After reading and considerable group discussion, have students make a presentation of their discoveries about people and their complex natures and interrelationships.

a. Revolt

Have students note the attitude--toleration, admiration, derision, disparagement, disdain--of the author toward the rebellious individual. Have them note also the attitude of the central character and his understanding of the situation which provoked his rebellion. Do other characters in the story agree with this assessment? If there is disagreement, why? Ask students to propose other ways of reacting to the situation. How might they react in a similar situation?

(1) Mayhall, Jane. Cousin to Human.
(2) Suckow, Ruth. The John Vood Case.
(3) Wright, Richard. The Long Dream.
(4) _____. Native Son.

(5) Faulkner, William. The Town. (Cf. The Snopes: A Trilogy)
(6) _____. The Hamlet. (Cf. The Snopes: A Trilogy)
(7) Wouk, Herman. Marjorie Morningstar.
(8) Bellow, Saul. The Adventures of Augie March.
(9) Steinbeck, John. East of Eden.
(10) Salinger, J.D. The Catcher in the Rye.
(11) Jackson, Shirley. Hangsaman.
(12) Marquand, John P. Point of No Return.
(13) Capote, Truman. Other Rooms, Other Voices.
(14) Shulman, Irving. The Amboy Dukes.
(15) McCullers, Carson. The Member of the Wedding.
(16) _____. The Heart Is a Lonely Hunter.
(17) Santayana, George. The Last Puritan.
(18) Farnham, Mateel. Rebellion.
(19) Dell, Floyd. Mooncalf.
(20) Rooney, Frank. The Heel of Spring.

b. Adjustment

Have students identify the particular problem of the central character(s) as early as possible. As soon as the problem is identified, have students suggest a variety (three to six) of ways in which it might be resolved. Ask students to outline these projected story lines. A day or two of discussion should demonstrate the spectrum of possibilities open to an author. At the conclusion of their reading, ask students to write a paper detailing the author's choice of solution. Have students include reasons why they believe the author selected his idea as opposed to the several which students had offered. Books which present psychological problems of adjustment include the following titles:

(1) Wouk, Herman. The City Boy.
(2) McCarthy, Catherine. Definition of Love.
(3) Vidal, Gore. The Season of Comfort.
(4) Keogh, Theodora. Meg.
(5) Jackson, Shirley. Hangsaman.
(6) Salinger, J. D. The Catcher in the Rye.
(7) Ellison, Ralph. Invisible Man.

(8) Emery, Ann. Sorority Girl.
(9) Steinbeck, John. East of Eden.
(10) Baldwin, James. Go Tell It on the Mountain.
(11) Bellow, Saul. The Adventures of Augie March.
(12) Davis, Clyde. The Newcomer.
(13) Hunter, Evan. Blackboard Jungle.
(14) Lumbard, C. G. Senior Spring.
(15) West, Jessamyn. Cress Delahanty.
(16) Wouk, Herman. Marjorie Morningstar.
(17) DuBois, William. A Season to Beware.
(18) Faulkner, William. The Town.
(19) Harris, Mark. Something about a Soldier.
(20) Johnson, Nora. The World of Henry Orient.
(21) Wright, Richard. The Long Dream.
(22) Kerouac, Jack. Maggie Cassidy.
(23) Wright, Beatrice. Sons of the Fathers.
(24) Knowles, John. A Separate Peace.
(25) Gold, Herbert. Therefore Be Bold.
(26) Algren, Nelson. Walk on the Wild Side.
(27) Faulkner, William. The Sound and the Fury.
(28) _____. As I Lay Dying.
(29) Motley, Willard. Knock on Any Door.
(30) Fitzgerald, F. Scott. This Side of Paradise.

c. Awareness of life and self

Have students brainstorm and catalogue a variety of choice situations--vocations, avocations, honesty vs. dishonesty, choice of a mate, selection of friends, acceptance vs. rejection, other attitudinal stances. Have students create a miniscene in which characters demonstrate the dilemma created by being confronted with one of these choice situations. Then students might read one or more of the following novels or similar works to determine how other characters cope with choice situations and the resulting effect each choice has on their total awareness of themselves, who they are, and how they are related to others around them. Students might also note the psychological elements present in each individual which cause him to make a particular choice.

(1) Coffin, Robert. Red Sky in the Morning.
(2) Bellamann, Henry. Kings Row.
(3) Faulkner, William. The Hamlet.
(4) L'Engle, Madeleine. The Small Rain.
(5) Salinger, J. D. The Catcher in the Rye.
(6) Styron, William. Lie Down in Darkness.
(7) Marquand, J. P. The Second Happiest Day.
(8) Chamberlain, Anne. The Tall Dark Man.
(9) Halevy, Julian. The Young Lovers.
(10) Beheler, Laura. The Paper Dolls.
(11) Hunter, Evan. Second Ending.
(12) Kerouac, Jack. On the Road.
(13) Loveland, Constance. Veronica.
(14) DeMott, Benjamin. The Body's Cage.
(15) Gutwillig, Robert. The Fugitives.
(16) Kapelner, Alan. All the Naked Heroes.
(17) O'Connor, Flannery. The Violent Bear It Away.
(18) Bourjaily, Vance. Confessions of a Spent Youth.
(19) Twain, Mark. Huckleberry Finn.

7. Have some students, after reading a psychological novel, locate several critical reviews of it. They might incorporate their own views with those of the critics or they might contrast them.

B. Given an 18th, 19th, or 20th century novel, students will cite sociological factors which influence the characters and the situations they precipitate.

1. Have students read one or more nonfiction books dealing with sociology and related areas. A suggested list follows:

a. Reich, Charles. The Greening of America.
b. Glass, David. Environmental Influences.
c. Toffler, Alvin. Future Shock.
d. Demerath, N. J. and Richard Peterson, eds. System, Change, and Conflict.
e. DeVries, Egbert. Man in Rapid Social Change.
f. Lerner, Daniel. The Passing of Traditional Society.
g. Mead, Margaret, ed. Cultural Patterns and Technical Change.

h. Ogburn, William. On Culture and Social Change: Selected Papers.
i. Smith, Alfred, ed. Communications and Culture.
j. Erikson, E. H. Childhood and Society.
k. Hollingshead, A. B. Social Class and Mental Illness, a Community Study.
l. Newcomb, T. M., R. H. Turner, and P. E. Converse. Social Psychology: The Study of Human Interaction.
m. Sankowsky, Suzanne Harris. Sociology for High School.
n. Mack, Raymond W. and Kimbale Young. Sociology and Social Life.

2. Conduct a discussion concerning cultural change and cultural lag. Have students list elements which facilitate change and those which cause a lag. Students might read books such as Coons' The Story of Man or Montagu's Man and His First Million Years to obtain an overview of man and his early relationships.

3. Discuss with students the idea of invention as an impetus to cultural change. Have them select an inventor such as Michelangelo, Shakespeare, Jefferson, Darwin, Beethoven, Franklin, Newton, DaVinci, Galileo, Aristotle, Freud, Einstein, Gandhi, or Picasso and investigate his contribution to society and the cultural resources which he tapped. Students might develop minibiographies, tape them, and prepare slides to accompany them. Several books which might be helpful are:

a. de Camp, Lyon Sprague. The Heroic Age of American Invention.
b. Goodman, Nathan. The Ingenious Dr. Franklin.
c. Mabee, Carleton. The American Leonardo: A Life of Samuel F. B. Morse.
d. Wright, Orville. How We Invented the Airplane.

Suggest that students read novels dealing with the life of an inventor.

a. Stone, Irving. Lust for Life.
b. _____. The Agony and the Ecstasy.

4. Have students investigate the process (cultural diffusion) by which cultural traits are transmitted from one group to another. They might prepare a poster summarizing a report on the development of the alphabet or chart the movements of a particular group of people. Books useful for the latter are Linton's The Study of Man and Tree of Culture.

5. Hold a discussion concerning the role of the family unit in a variety of ancient and modern societies. One such identifiable group might be the traditional American family living in an agrarian society. In conjunction with this, students might read novels such as Cather's My Antonia, Roberts' The Great Meadow, or Edmonds' Drums along the Mohawk.

6. Have students discuss education as a social institution. Among topics related to this are:

   a. Beginnings of an educational system
   b. Education in other countries
   c. Development of American education
   d. Changes in curriculum
   e. Changes in teaching methods
   f. Attitudes toward education
   g. Forces influencing education
   h. Education in the future

   Several novels which present a picture of the teaching profession are:

   a. Good Morning, Miss Dove -- Frances Patton
   b. Good-Bye, Mr. Chips -- James Hilton
   c. The Education of HYMAN KAPLAN -- Leo C. Rosten
   d. Walking on Borrowed Land -- William A. Owens

7. Ask students to list a variety of specific groups--mongol race, opera guild, Boy Scouts, French class, football team, panel discussion, F.B.I., a large corporation, a street gang, a yacht club, a women's lib chapter, conservationists, Port Authority planners. Have them identify the characteristics and functions of each group they list. These may then be discussed by small groups or the entire class. Following this discussion, have students form groups, select a particular

group already identified, and role-play its members. Then, having students remain in character, select two role groups which have a number of opposite characteristics or functions (such as the conservationists and the Port Authority planners) and have them conduct a dialogue pertaining to a specific issue. Ask students who are observers to make note of attitudes, group stances, and roles and techniques used. Students might then read a variety of novels having to do with attitudes of one group toward another. Some suggestions follow:

a. Hobson, Laura. Gentlemen's Agreement.
b. Singer, I. J. The Brothers Ashkenazi.
c. Steinbeck, John. Grapes of Wrath.
d. _____. Tortilla Flat.
e. _____. Of Mice and Men.
f. Dickens, Charles. Hard Times.
g. Sinclair, Upton. Jungle.
h. _____. Money-Changers.
i. Dos Passos, John. Three Soldiers.
j. _____. U. S. A.
k. Eliot, George. Middlemarch.
l. Farrell, James. Studs Lonigan.
m. Ellison, Ralph. Invisible Man.
n. Hinton, S. E. The Outsiders.
o. Hentoff, Nat. I'm Really Dragged but Nothing Gets Me Down.

8. Have students identify the view concerning criminal tendencies in human beings in a novel such as Zola's Nana. Have them contrast it with current sociological thinking and evidence. In addition, students might read a variety of detective and mystery novels--see II. D. 5. --and relate the actions and motivations of the criminals in those to sociological evidence concerning the criminal mind.

9. Have students read one or more novels from the list suggested below, or from a list prepared by the teacher. Ask them to identify the variety of social relationships in each. Have them note the behavior patterns of each group and the cultural values held by each. Students, working in groups or individually, might develop a series of questions which could be used as study guides for any sociological novel. Possible questions are:

a. What role does each group take?
b. How does each group see itself?
c. How do groups view one another?
d. What individuals hold views different from the total group?
e. How do these differing viewpoints affect the total group?
f. How does the group role affect and/or influence the view individuals have of themselves?
g. What social mobility is evident?
h. What, if any, deviation from the social norm is present in a group or in any of its members?
i. What pressures are operative on each group?
j. Are the pressures operative on a group the same as those which are operative on its individual members? If there is a difference, what is it, and why does it exist?

Books which might be suggested to students for such sociological analysis are:

a. Bontemps, Arna. Black Thunder.
b. Hurston, Zora Neale. Their Eyes Were Watching God.
c. Wright, Richard. Native Son.
d. Kelley, William Melvin. A Different Drummer.
e. Redding, J. Saunders. Stranger and Alone.
f. Killens, John Oliver. And Then We Heard the Thunder.
g. Mayfield, Julian. The Long Night.
h. Motley, Willard. Knock on Any Door.
i. Lee, Harper. To Kill a Mockingbird.
j. Colman, Hila. Classmates by Request.
k. Salinger, J. D. Catcher in the Rye.
l. Huxley, Aldous. Brave New World.
m. Orwell, George. 1984.
n. Cervantes, Miguel. Don Quixote.
o. Flaubert, Gustave. Madame Bovary.
p. Dickens, Charles. Great Expectations.
q. James, Henry. The Princess Casamassima.
r. Forster, E. M. The Longest Journey.
s. Orwell, George. Animal Farm. (Cf. state-adopted list.)

C. Given an 18th, 19th, or 20th century novel, students will discern the historical items from the nonhistorical ones.

1. Have students become familiar with Scott's views concerning the elements of a historical novel as he presents them in the introductory sections of his Waverly novels. Students might then use these comments of Scott as a standard by which to evaluate historical novels they read.

2. Show students the filmstrip How to Read Historical Novels. Hold a discussion of it and include a review of several novels. The teacher might summarize several and/or ask students who have read historical novels to present reviews.

3. Develop a list of historical novels from which students may select one or more to read. A sample list follows:

a. Scott, Sir Walter. Ivanhoe.
b. _____. Quentin Durward.
c. _____. Kenilworth.
d. _____. Waverly.
e. Dumas, Alexander. Black Tulip.
f. _____. Count of Monte Cristo.
g. _____. Man in the Iron Mask.
h. _____. Three Musketeers.
i. Hugo, Victor. Hunchback of Notre Dame.
j. _____. Les Miserables.
k. Tolstoy, Leo. Anna Karenina.
l. _____. War and Peace.
m. Bulwer-Lytton. Last Days of Pompeii.
n. Roberts, Kenneth. Northwest Passage.
o. Thackeray, William. Henry Esmond.
p. _____. Vanity Fair.
q. Cooper, James Fenimore. Deerslayer.
r. _____. Last of the Mohicans.
s. _____. Pathfinder.
t. Caldwell, Taylor. Great Lion of God.
u. _____. Dear and Glorious Physician.
v. Mitchell, Margaret. Gone with the Wind.

4. Divide the list of historical novel titles equally among the students. Have them, using book jackets and/or book review digests, prepare brief resumés of their assigned titles. Have students present their resumés orally on a given day. These miniglimpses should serve to interest students in a particular book and to present an overview from which to make a selection based on knowledge rather than on chance.

5. Show students filmstrips, slides, films, or prints depicting a variety of historical periods. They may select one era which especially interests them and read one or more novels dealing with that period. Among the visuals which might be useful are:

   a. American Revolution
   b. Slavery, the Civil War and Reconstruction
   c. Eighteenth Century England
   d. England during the Reign of Queen Elizabeth I
   e. Middle Ages
   f. Negro in American History
   g. Rome (Parts 1-5)

6. Have students select a historical novel to read. Using student suggestions, propose a variety of correlated activities which students might pursue in conjunction with their reading. A variety of sample activities follow:

   a. Have students investigate the historical events of the period portrayed in the novel.
   b. Have students study the lives and activities of the historical personages involved in the novel.
   c. Have students become familiar with the historical place(s) of the novel.
   d. Have students familiarize themselves with the art, architecture, music, social customs, systems of government, etc., of the historical period included in the novel.
   e. Have students assess the historical accuracy of "facts" presented in the novel. Have them propose reasons for any deviation the author makes from the historical view. Some students might be interested in making a comparative study of historians' viewpoints where there is a diversity.

f. Have students prepare and present a visual-verbal review of the historical personages and events of their book. Added to this should be an overview of the fictional elements contrived by the author.
g. Have students select a favorite scene and rework it into a dramatic script for stage or screen. Several of these might be selected for production.
h. Have students propose the activities and attitudes of the central character should he be placed in another time and place, such as the latter half of twentieth century America.

7. Have students study the life of the author whose work they are reading. Students and teacher together might formulate a series of questions which could serve as guidelines for the biographical investigations. Questions similar to those which follow might be used:

a. How do the individual's place of birth and his family influence his thinking?
b. What formal schooling has he had, and how has he utilized it or rejected it in his life experiences?
c. What were some of his interests, activities, and occupations throughout his lifetime?
d. What individuals were influential in shaping his view of life? How did they exert this influence?
e. What is the author's personal philosophy?
f. With what places, social conditions, governmental structures, educational organizations, and cultural influences is the individual familiar on a first hand basis?
g. What vicarious experiences and/or individuals influenced him?
h. How did the era in which the author lived influence his work?
i. What are the author's qualifications for writing historical fiction?
j. How historically accurate is he? When he deviates from historical facts, why does he do so?
k. What other works has he written? Compare and contrast those with the historical fiction read.
l. What influence--stylistic, thematic, modal, etc.--has the author had on others living during his lifetime? on writers since?

8. Have students select a minor character--historical or fictional--in the historical novel they are reading and propose how the events might have been altered had he had a more prominent role.

9. Have students select a historical period, event, or personage of interest to them and in outline form propose the skeleton for an original story. Although students may freely introduce fictitious elements, remind them that the historical elements must be accurate. Interested students may wish to write out their story or tell it orally.

10. Have students consult critical sources to determine a variety of opinions about the works they have read.

D. Given an 18th, 19th, or 20th century novel, students will classify it according to one of the following additional forms: detective, sentimental, novel of manners, regional, picaresque, Gothic, epistolary, autobiographical.

1. Familiarize students with the works (and the elements of each) of Classical Greece and Rome, Italy, Spain, and France which influenced the development of the English novel. (Consult Thrall and Hibbard's A Handbook to Literature, pp. 320-21.)

2. Have students study the literary genre identified below in order to identify element(s) of each which contribute to the development of the novel in the 18th century.

   a. The Arthurian cycles and those of Charlemagne
   b. Fabliaux
   c. Pastorals
   d. Diaries
   e. Journals
   f. Biographies
   g. Tales
   h. Medieval romances

3. Present students with the following terms one at a time: realism, romanticism, impressionism, expressionism, naturalism. After they see and/or hear each term, have

them list on a sheet of paper all of the words, expressions, authors, and/or book titles which they associate with the term. Compile a class list on the chalkboard or on an acetate. Have students add to their own lists items which did not occur to them but which are relevant to the term. Use this as a discussion impetus for each of the modes identified above. As students suggest a word or a phrase, they might explain how and why it is related to the particular literary mode under discussion.

4. Familiarize students with the variety of novel forms: detective, sentimental, novel of manners, picaresque, Gothic, epistolary, autobiographical. Ask students to select one of these (or another suggested by students or the teacher) as an area of specialization. Each group might investigate the authors who have written their particular form and select several works to read in their entirety. Individuals should engage in frequent discussions with others in their group to become thoroughly familiar with their selected form as it is utilized by a variety of writers. Groups might prepare a presentation of their readings and discussions for the remainder of the class. They might also make this presentation to another class as an introduction to a particular novel form.

5. Make students aware of the differences between a detective story and a mystery story. (Cf. A Handbook to Literature) Have them select a detective novel from the list suggested below or from a list prepared by the teacher.

a. Doyle, Sir Arthur Conan. Hound of the Baskervilles.
b. _____. The Valley of Fear.
c. _____. Study in Scarlet and the Sign of Four.
d. Queen, Ellery. Chinese Orange Mystery.
e. _____. Four of Hearts.
f. _____. How Goes the Murder.
g. _____. Spanish Cape Mystery.
h. Christie, Agatha. And Then There Were None.
i. _____. Murder at the Vicarage.
j. _____. Poirot Investigates.
k. Marsh, Ngaio. Enter a Murderer.
l. _____. Killer Dolphin.
m. Hammett, Dashiell. Big Knockover.
n. _____. The Maltese Falcon.

o. Chandler, Raymond. Killer in the Rain.
p. _____. Long Goodbye.
q. _____. Trouble Is My Business.
r. Macdonald, Ross. Way Some People Die.
s. _____. Archer at Large.
t. _____. Name Is Archer.
u. _____. Underground Man.

Assign students one or more of the following activities or have them contract for those they feel they will be able to accomplish.

a. Have students identify in order of revelation the clues leading to the logical resolution of the problem. Ask students to conjecture the outcome should specific clues be omitted or altered.
b. Have students listen to, view, or read the opening of a selected detective work. Have them in outline form propose their own solution to the riddle or the crime presented.
c. Have students plot the action by identifying the moments of decision (crisis points) and the events leading up to each.
d. Have students select a favorite scene, rewrite it as a dramatic script, and perform it for the class, giving a brief overview of action before and after the particular scene.
e. Have students imagine themselves one of the characters and write a series of letters chronicling his adventures to a friend.
f. Have students role-play the part of the major detective. They might make a presentation of his personality and activities via a dramatic monologue, a video-taped interview, or a docudrama. (A short play based on the incidents in the life of an individual, the docudrama is a short play divided into numerous scenes. Although it may be performed on stage, it is usually read from two lecterns. One actor reads a description of the action while the other speaks the lines of the character being presented.)
g. Show students a filmed version of a detective story or a mystery story such as:

(1) Compulsion
(2) Crack in the Mirror
(3) Gaslight
(4) The Scapegoat
(5) The St. Valentine's Day Massacre
(6) To Catch a Thief
(7) The Prize
(8) Detective Story
(9) Lady in Cement
(10) The Maltese Falcon
(11) North by Northwest
(12) Tony Rome
(13) Point Blank
(14) Come Spy with Me
(15) Five Fingers
(16) The Asphalt Jungle

Some of these titles have appeared in book form also. Encourage some students to read the written version and then compare and contrast it with the filmed version. They might note the opening scene. Is it the same in both? Why or why not? How are the main characters portrayed in each? If there are any differences, why? Which medium--the film or the book--presents a more vivid image? a greater sense of suspense? a greater degree of audience involvement? a clearer presentation of facts?

h. Have students discuss the strengths and weaknesses of a variety of current TV detectives. They might note the artificiality of some and the high-level intellectuality of others.

i. Ask students to select their favorite TV detective. Have them propose a crime for him to solve (other than one they have seen him solve). Using the format of the televised show as a guide, have them prepare a skeletal outline for a show. When these are complete, have students tell their stories orally.

j. Have students write a news story accurately reporting the crime in the novel they have read. This could be developed into a more ambitious assignment by having students write a series detailing the progress of the investigations. A series of feature articles could also be based on the individuals involved: the victim, his or her relatives and/or friends, the investigator(s), other persons directly affected by the crime, the criminal.

k. Direct students to complete questions on a particular work such as Doyle's The Hound of the Baskervilles. Use prepared questions and activities such as those in A Teacher's Guide to Selected Literary Works or compile a set of original ones.

l. Have students produce an original "whodunit" for a detective who is the product of their own imagination. Students may present their story via a one-act play, a short story, or a television script.

m. Ask students to prepare a chronological list of events as reported in their book. Have them scramble these and exchange the scrambled list with a classmate. Students then will arrange the scrambled list in an order which they believe to be logical. When both are finished, students, two by two, will discuss their book with one another, using the chronology of events as a starting point.

6. Have students read one or more of the novels classified as sentimental. (Richardson's Pamela, Goldsmith's The Vicar of Wakefield, Sterne's Tristram Shandy, Mackenzie's Man of Feeling) Have them cite examples of the characteristics of this type of novel and then read Fielding's Tom Jones. They might compare and contrast the sentimental novel(s) with the realism of Tom Jones.

7. Ask students to review other literature--drama, poetry--they have read and films they have seen and cite examples of sentimentalism in these.

8. Discuss with students the elements of a novel of manners.

   a. Deals with the social habits and mores of a particular group at a specific time and place.
   b. Presents a detailed, accurate view of the social group and its customs.
   c. Combines a realistic presentation with a satiric flavor.

9. Suggest a variety of titles which could be classified as novels of manners:

   a. Austen, Jane. Emma.
   b. _____. Persuasion.
   c. _____. Pride and Prejudice.
   d. _____. Sense and Sensibility.

e. Wharton, Edith. Ethan Frome.
f. _____. Madame Treymes and Others: Four Novelettes.
g. _____. Summer: A Novel.
h. _____. Touchstone.
i. Marquand, John P. Point of No Return.
j. _____. Wickford Point.
k. _____. Late George Apley.

Have students read one or more to identify the elements noted in the preceding activity. In addition, have them observe the manner in which and the degree to which the social group and its mores exercise control over individual characters. Ask students to identify current social forces which influence people.

10. Discuss with students the local-color writing of an author such as Bret Harte. Have them note the regional elements in several of his works. Then have students select a regional novel from a list similar to that suggested below. After reading one or more, students might study nonfiction works which relate to the same geographical area presented in their novels and prepare comparative picture of the region--from the viewpoint of fiction and nonfiction. Students might also try moving the action and the characters to another time or place in order to discover that this destroys or distorts the regionalistic aspect of the work.

a. Hardy, Thomas. Far from the Madding Crowd.
b. _____. Jude the Obscure.
c. _____. Mayor of Casterbridge.
d. _____. Return of the Native.
e. _____. Tess of the d'Urbervilles.
f. Bennett, Arnold. Clayhanger Family.
g. _____. Matador of the Five Towns.
h. Cather, Willa. My Antonia.
i. _____. O Pioneers.
j. Glasgow, Ellen. Barren Ground.
k. _____. Beyond Defeat: An Epilogue to an Era.
l. Faulkner, William. As I Lay Dying.
m. _____. The Snopes: A Trilogy (The Hamlet, The Town, The Mansion)
n. _____. Soldier's Pay.
o. _____. Sound and the Fury.
p. _____. Light in August.

q. Rölvaag, O. E. Giants in the Earth.
r. Warren, Robert Penn. All the King's Men.
s. _____. Wilderness.
t. _____. World Enough and Time.

11. Have students read one or more picaresque novels (LeSage's Gil Blas, Cervantes' Adventures of Don Quixote, Nash's The Unfortunate Traveller: or, The Life of Jack Wilton, Defoe's Moll Flanders, Fielding's Jonathan Wild, and/or Smollet's Ferdinand, Count Fatham.) and compile a list of characteristics of this form. Some of the following elements might be included:

a. Has little plot
b. Is a series of incidents
c. Written usually in the first person
d. Concerns all or a part of the life of a rogue or picaro
e. Takes the main character from a low socio-economic level
f. Includes little internal character development. Any change would be the result of an outside force or circumstance
g. Uses realism in language and in attention to detail
h. Satirizes the picaro and those with whom he comes in contact

12. Ask students to remember the most horrible thing that has ever happened to them, the most mysterious story they have read, or the most terrifying movie they have seen. Allot them about five minutes to select one of these and to organize the events as they happened. Then have some students or all share these with the class. Following the presentations, inform students that the chief characteristics of these experiences are the elements of the Gothic novel: mystery, medieval setting, unknown horror, oppressive atmosphere. Offer students a choice of Gothic novels to read:

a. Walpole, Horace. Castle of Otranto.
b. Beckford, William. Vathek.
c. Radcliffe, Ann. The Mysteries of Udolpho.
d. _____. Sicilian Romance.
e. Lewis, Matthew. Isle of Devils.
f. _____. Bravo of Venice: A Romance.
g. Godwin, William. Saint Leon: A Tale of the Sixteenth Century.

h. Shelley, Mary. Frankenstein.
i. Brown, Charles Brockden. Ormond.
j. _____. Wieland: or, the Transformation.
k. _____. Arthur Mervyn.
l. _____. Edgar Huntley.
m. Holt, Victoria. Menfreya in the Morning.
n. _____. Mistress of Mellyn.
o. _____. Shivering Sands.
p. _____. Bride of Pendorric.
q. O'Connor, Flannery. The Violent Bear It Away.
r. MacDonald, John D. The End of the Night.
s. Herlihy, James Leo. All Fall Down.
t. Garrett, Zena. The House in the Mulberry Tree.
u. DeMott, Benjamin. The Body's Cage.
v. West, Jessamyn. The Witch Diggers.

In order to share their reading with one another, students might (a) prepare a script of the most terrifying scene and read it with the help of several classmates to the class, (b) prepare a condensed overview of events leading to the major climax and have their classmates speculate on the outcome, or (c) read to background music they select passages which are typical of the novelist's style and which illustrate the atmosphere of the book.

13. Arrange for a staged incident to happen near the beginning of a class period. (A student from another class might come in to argue a grade; another teacher might come in to discuss the loss of several books. In either case the discussion should be somewhat heated.) After the visitor leaves, ask students to write a letter to a friend (real or imaginary) in a distant city. They are to include an account of the actual incident and the emotions of the participants and of the letter writer. Select several to read and discuss point of view. Ask students to conjecture the advantages (presents several points of view through a variety of letter writers, creates verisimilitude by removing the author as storyteller, portrays a feeling of involvement through the proximity of letter to action) and disadvantages (forces characters to communicate in writing in improbable instances, prevents author from adding comments about characters) of using letters as a device for telling a story. Suggest several epistolary novels which interested students might read:

a. Richardson, Samuel. Pamela.
b. _____. Clarissa Harlowe.
c. Smollett, Tobias. Humphry Clinker.
d. Burney, Fanny. Evelina.

Ask students to propose reasons why the epistolary novel has not been used in the nineteenth and the twentieth centuries. Some students might be familiar with novels which use letters within their total structure but not totally. Have them name them and discuss the reasons for use of these letters.

14. Have students, using previous reading as a basis, specify the structural elements which comprise a novel--plot, characterization, theme, setting, mood, attitude, fictional prose narrative. If this is done near the conclusion of the course, students might cite specific novels which feature each element. In addition, students might identify each element in one or more novels.

15. Ask students to identify the one incident in their lives which would make the most interesting reading. If time permits, have them write out the incident. Ask--Would this make a suitable opening for your autobiography? Why? Why not? Have interested students read one or more autobiographical novels and note those characteristics which qualify it as a novel in addition to an autobiography. Several suggested titles are:

a. Parks, Gordon. Weapons of Gordon Parks.
b. Forman, James. Ceremony of Innocence.
c. Frank, Anne. Diary of a Young Girl.
d. Angelou, Maya. I Know Why the Caged Bird Sings.
e. Joyce, James. Portrait of the Artist as a Young Man.

16. Show students a variety of feature films (obtained from the county, if available, rented, or viewed by students at local theaters) which have been made into film from a novel. Ask students to note any changes that might have been made from one medium to another, the differences in an auditory and visible character and one who is the product of the imagination, and the adaptations in story line in order to fit it to the time limit of film. Several films obtainable from the county are:

a. Don Quixote--1-00019
b. Drums along the Mohawk--1-30000

c. House of Seven Gables, The--1-40048
d. Jane Eyre--1-40050
e. Kidnapped--1-40052
f. Miserables, Les--1-40062
g. Novel, The: Early Victorian England and Charles Dickens--1-40053
h. Novel, The: What It Is, What It's about, What It Does--1-40059

IV. STUDENT RESOURCES

A. State-adopted textbooks

Psychology. Addison-Wesley Publishing Co., 1966.

Psychology: The Science of Behavior. Allyn and Bacon, Inc., 1964.

Psychology: Its Principles and Applications, 4th edition. Harcourt, Brace and World, Inc., 1964.

Western Literature Themes and Writers. (The Secret Sharer, Conrad; Animal Farm, Orwell) Webster Division, McGraw-Hill.

Adventures in Appreciation. (Silas Marner, Eliot; The Bridge of of San Luis Rey, Wilder) Harcourt, Brace Jovanovich.

Exploring Life through Literature. (Master and Man, Tolstoy; The Pearl, Steinbeck; The Secret Sharer, Conrad) Scott, Foresman and Co.

Insight: The Experience of Literature. (Master and Man, Tolstoy; The Cid, Norma L. Goodrich, ed.) Noble and Noble.

The Novel and Nonfiction. (Face of a Hero, Boulle) Singer/Random House.

Modern Fiction. (The Bear, Faulkner) Singer/Random House.

B. Non-state-adopted supplementary materials

1. Textbooks

Sankowsky, Suzanne Harris. Sociology for High School. New York: Oxford Book Co., 1967.

Mack, Raymond, and Kimbale Young. Sociology and Social Life. New York: American Book Co., 1968.

Davis, O. B. Introduction to the Novel. New York: Hayden Book Co., 1970. (Includes Melville's Benito Cereno, James' Daisy Miller, Conrad's The Shadow Line.)

Four Complete Adventure Novels. New York: Globe Book Co., 1966. (Includes Andrews' Quest of the Snow Leopard, Falkner's Moonfleet, Schaefer's The Kean Land, Doyle's The Hound of the Baskervilles.)

Four Complete American Novels. New York: Globe Book Co., 1966. (Includes Hawthorne's The House of the Seven Gables, Melville's Benito Cereno, James' Washington Square, Hersey's A Single Pebble.)

Four Complete Classic Novels. New York: Globe Book Co., 1966. (Includes Stevenson's Treasure Island, Dickens' A Christmas Carol, Hale's The Man without a Country, Twain's The Adventures of Tom Sawyer.)

Four Complete English Novels. New York: Globe Book Co., 1966. (Includes Austen's Persuasion, Bronte's Wuthering Heights, Conrad's Typhoon, Godden's The River.)

Four Complete Heritage Novels. New York: Globe Book Co., 1966. (Includes Edmonds' Wilderness Clearing, Catton's Banners at Shenandoah, Steinbeck's The Red Pony, Brown's A Walk in the Sun.)

Four Complete Modern Novels. New York: Globe Book Co., 1966. (Includes Sheider's The Teahouse of the August Moon, Kantor's The Romance of Rosy Ridge, Richter's The Sea of Grass, Innes' The Wreck of the Mary Deare.)

Four Complete Novels of Character and Courage. Globe Book Co., 1966. (Includes Eliot's Silas Marner, Nathan's The Enchanted Voyage, Patton's Good Morning, Miss Dove, Boulle's The Bridge over the River Kwai.)

Four Complete Novels of Drama and Suspense. Globe Book Co., 1966. (Includes Wells' The Invisible Man, Nordoff and Hall's The Hurricane, Hilton's The Story of Dr. Wassell, Greene's The Third Man.)

Four Complete Teen-age Novels. Globe Book Co., 1966. (Includes Kjelgaard's Big Red, McGraw's Sawdust in His Shoes, Stanford's The Treasure of the Coral Reef, Brucker's New Boy in Town.)

Four Complete World Novels. Globe Book Co., 1966. (Includes Tolstoy's Master and Man, Mann's Tonio Kroger, Gruiraldes' Don Segundo Sombra: Shadows of the Pampas, Guarenschi's The Little World of Don Camillo.)

2. Reference materials

Algren, Nelson. Walk on the Wild Side. New York: Fawcett World, 1969.

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C. Films

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